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This information Helbig has furnished us in very convenient form, by the use of different types. The references to figured illustrations dispense with the necessity of minute description, and permit the text to deal chiefly with interpretation. Helbig's interpretations are formed with independence and excellent judgment. Thus the Centocelle statue, which usually passes for an Eros of the type established by Praxiteles, is determined, by comparison with replicas, to be a Thanatos. The terracotta plaque which Waldstein considered an original sketch by Pheidias is here catalogued as modern. The Laokoön is freed from the supposed dependence on the Pergamon frieze, but the relation which the Torso and the Apollo of the Belvidere may have borne to the Pergamene sculptures is left unnoticed. It is probably an oversight which permitted the restorations of the Laokoön to be noticed in the large type, elsewhere expressly reserved for interpretation. As this monument is catalogued as the original work of the three Rhodian artists, it is important that the kind of marble used should not have been left unnoticed. In describing the silver *paterae* from the Regolini-Galassi tomb and the celebrated *patera* from Praeneste, Reisch follows the view advanced in *the American Journal of Archaeology*, III, p. 322 ff., that they are probably of Cypriote origin, and that the Praeneste *patera* presents some Assyrian or Phœnico-Cypriote myth, though he will not go so far as to connect them with any definite Cypriote legend. The bibliographic references appended to the interpretation of each monument, though few in number, are selected from the best authorities. In order that such a work as this should prove even more useful to scholars, and especially to those who are unable to visit Rome to examine the originals, it is most desirable that, along with verbal description and bibliographic references, the contents of museums should be fully exhibited by some photographic process. Where is the museum that will begin such a systematic exhibition of its treasures?—A. MARQUAND.

R. KEKULÉ. *Ueber die Bronzestatue des sogenannten Idolino*. 49. Programm zum Winckelmannsfeste der Archäologischen Gesellschaft zur Berlin. Mit 4 Tafeln. Folio, pp. 21. Berlin, 1889.

The first three plates of this pamphlet—in which is published, by a competent hand, “the most beautiful of ancient bronze statues”—supply a lack long felt, viz., a satisfactory representation of the Idolino. After a sketch of the history of the statue since its discovery in 1530, and of the bibliography, the author gives a delicate and appreciative analysis of the stylistic characteristics of the statue. He appears to be wrong, however, in describing the situation as one suggesting “the moments of movement and activity:” the position of the right hand shows that the boy still holds the oil in it, and the body would have been differently balanced

had that been the intention. The author dates the statue before the Parthenon sculptures, making it the oldest of the series—(1) Idolino, (2) youth pouring the oil (Munich), (3) the standing Diskobolos—and actually sees it in an original work of Myron. The Massimi Diskobolos, however, exhibits the characteristic Myronian “action,” which we miss in the Idolino, and besides shows an earlier treatment of the hair, though there is a striking resemblance in the two heads. The contrast drawn between the heads of Polykleitos and that of the Idolino is suggestive, but this does not necessarily prove that the Idolino and its congeners do not belong to a late Peloponnesian school that carried on Polykleitean traditions. Kekulé has however demonstrated the Myronian connections of the statue, and the reviewer [Michaelis] admits that the work must be placed in the fifth century B. C.; he would ascribe it not to Myron but perhaps to his son Lykios. The reviewer fails to see (with Brunn and Kekulé) the Myronian character of the standing Diskobolos, the Farnese Diadumenos and the Amazon (by Klügmann ascribed to Pheidias): the motive, the forms and proportion of the bodies, and above all the heads, tell against this view.—AD. M., in *Lit. Centralblatt*, 1890, No. 48.

V. LALOUX et P. MONCEAUX. *Restauration d'Olympie*. L'histoire, les monuments, le culte et les fêtes. Folio, pp. 224, 10 plates and many cuts. Paris, 1889.

In spite of the excellences of the three early publications relating to Olympia—the *Ausgrabungen zu Olympia* of the German Institute, with its inadequate text, Bötticher's handy compilation, and Flasch's noteworthy article in Baumeister's *Denkmäler*—it has been reserved for Frenchmen to furnish the first satisfactory monograph upon the subject, intended for artists and the general public. The text is from the hand of M. Monceaux, and it explains the beautiful plates, which are made in part from photographs and in part from the restorations of M. Laloux. The latter scholar, formerly *pensionnaire* of the French Academy at Rome, and author of a brief history of Greek architecture [see JOURNAL, VI, 1890, p. 133], has furnished drawings and designs that merit the highest praise; among these we select for special mention the magnificent photogravure of the *temenos* as restored. There are, however, two points in which M. Laloux's work calls for severe criticism. In his use of decorative motives suggested by Greek ceramic art, he has been guilty of grave anachronisms and improprieties: thus the outer wall of the *cella* of the temple of Zeus he has decorated with archaic designs, failing also to observe the law which prohibited the use, upon walls, of the ornament developed on and peculiar to vases. The second point for criticism is the restoration proposed for the statue of Olympian Zeus; it is vastly inferior to the other drawings; it fails to sug-